

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO  
OPERA DIVISION

presents

# Don Giovanni

(IN ITALIAN)  
by Wolfgang  
Amadeus  
Mozart

November 19, 20, 26, 27, 1982 8PM

MACMILLAN THEATRE • EDWARD JOHNSON BUILDING

THE OPERA DIVISION

presents

DON GIOVANNI

Music by  
Wolfgang Amadeus Mozart

Libretto by  
Lorenzo da Ponte

CONDUCTOR

James Craig (November 19, 26)  
Michael Evans (November 20, 27)

DIRECTOR

Constance Fisher

SET DESIGNER

Kim Sisson

LIGHTING DESIGNER

Michael Whitfield

ASSISTANT CONDUCTOR

John Greer

RECITATIVE ACCOMPANIST

Stephen Ralls

CAST (in order of appearance)

LEPORELLO, servant to Don Giovanni

David Budgell

DONNA ANNA, betrothed to Don Ottavio

Martha Collins  
(November 19, 26)

\*Mary-Jo Masterson  
(November 20, 27)

DON GIOVANNI, a licentious young nobleman

John Fanning

THE COMMENDATORE, father of Donna Anna

\*Thomas Goerz

DON OTTAVIO, a friend of Don Giovanni

Richard March

DONNA ELVIRA, a lady of Burgos, deserted by  
Don Giovanni

Joanne Kolomyjec

ZERLINA, a peasant girl, betrothed to Masetto

Barbara Fris  
(November 19, 26)

Deborah Stevens  
(November 20, 27)

MASETTO, a peasant

Patrick Timney  
(November 19, 26)

Peter Barnes  
(November 20, 27)

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\* Graduate

PEASANTS: Kimberly Barber, Donna Bennett, Linda Bennett,  
Lawrence Cotton, Sharon Crowther, Kathy Domoney,  
Halyna Dytyniak, Edward Franko, Naomi Friesen,  
Lisa Gaasenbeek, Nicholas Groenewegen, Jay Lambie,  
Bill Lavigne, Carmen Leger, Angelique Leydier,  
Beverley McGuire, Anne McWatt, Constance Novis,  
Alison Pybus, Emilio Roman, Sung Ha Shin,  
Marlies Smith, Linda Stead, Jacqueline Tracey,  
Alison Watson, Lenard Whiting

SERVANTS, PEASANTS, COURTESANS:

Paul Chappell, Kirby Cronk, Robert Dirstein,  
Inna Golsband, Elizabeth Haberl, Ronald Haney,  
James Jones, David Love, Celine Papizewska,  
Tania Parrish, Debra Selig, Terence Shawn,  
Brad Sheppherd, Michael Sinnott, Lisa Sullivan,  
James Wells

UNDERSTUDIES:

Patrick Timney (Leporello), Steven Dunn (Don Giovanni),  
Andriy Dudycz (Commendatore), Ingrid Attrot (Donna Elvira),  
Daniel Stainton (Don Ottavio)

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COSTUMES CO-ORDINATED BY	Diane McCann-Davis
FENCING COACH	Kay Aoyama
DANCE COACH	Eve Lenzer
STAGE ORCHESTRA CONDUCTOR	Philip Headlam
MUSICAL ASSISTANT	Julia Iacono

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The action takes place in Seville, late 17th century

(There will be one fifteen minute intermission)



SYNOPSIS  
ACT I

Scene I. Courtyard of Commendatore's palace, late at night.

Don Giovanni's servant, Leporello, is impatiently waiting for his master who is pursuing a new love affair. Hearing a commotion, he hides as Don Giovanni rushes out of the Commendatore's palace, followed by Donna Anna who attempts to unmask her assailant. Her cries for help have roused the Commendatore who calls on the attacker to fight. The old man is mortally wounded and Don Giovanni and Leporello flee. Donna Anna, who has sent for Don Ottavio, is overcome with grief and passionately urges Don Ottavio to avenge the death of her father.

Scene II. Outside an inn, early the next morning.

As Don Giovanni and Leporello discuss adventures, Donna Elvira arrives in Seville looking for the Don who had abandoned her after a brief love affair. Intrigued by the woman's obvious distress, Don Giovanni offers his assistance; he in turn is distressed to recognize his former mistress who overwhelms him with reproaches. He slips away, leaving Leporello to tell the unfortunate woman something of his master's way of life.

Scene III. Outside a church, that afternoon.

A group of peasants are celebrating the forthcoming marriage of Zerlina and Masetto. Don Giovanni, charmed by the beauty of the young Zerlina - invites the gathering to his palace. He instructs Leporello to lure everyone away so that he can be alone with Zerlina. Leporello manages to remove the resisting Masetto, while Zerlina proves easy prey for the Don. Donna Elvira, on her way to church, rescues the young girl from her would-be seducer. The funeral procession of the Commendatore leads to a further confrontation of Don Giovanni and Donna Elvira in the presence of Donna Anna and Don Ottavio. When Donna Elvira warns them of the Don's deceit he counters with accusations regarding her sanity. Donna Anna, however, has recognized the voice of Don Giovanni as that of her attacker and calls again for vengeance.

Scene IV. Garden of the Don's palace, that evening.

Leporello tells his master how he has entertained the peasants and dealt with Elvira. Don Giovanni gives him instructions for further merry-making. Zerlina and Masetto argue, are reconciled and, interrupted once again by the Don's attentions to Zerlina, are finally led into the party. As dance music is heard from the palace, Anna, Elvira and Ottavio enter in disguise. Don Giovanni bids Leporello to invite the 'maskers' to his party. The invitation is accepted and the trio unite in asking for divine assistance in bringing the guilty one to retribution.

Scene V. Inside the Don's palace.

As the peasants enjoy themselves, the three masked figures are formally welcomed by Don Giovanni who, signalling for the dancing to resume, leads off with Zerlina. Gradually he guides her to an adjacent room; her cries for help interrupt the dancing and the 'maskers' rush to her assistance. Boldly Don Giovanni accuses Leporello of having molested the peasant girl.



This time, his bravado fails and the nobles reveal themselves. In the confusion the Don, once again, manages to escape.

## ACT II

Scene I. Outside the inn, the next morning.

Don Giovanni pacifies the angry Leporello with money and a few kind words. A new adventure lies before them - the seduction of Donna Elvira's attractive maid; for this purpose the Don and Leporello exchange cloaks and hats. However, Donna Elvira appears on the balcony and when the wily Don Giovanni seemingly serenades her, the poor woman falls under his spell. When she descends to the street it is the disguised Leporello who leads her away. Don Giovanni's successful serenade to the maid is wasted when Masetto appears with several other peasants. They too are bent on vengeance and listen avidly as the supposed Leporello tells them how they can find the Don. Alone with Masetto, Don Giovanni thrashes him violently. Fortunately Zerlina is not far away and hearing his cries of pain hurries to console her unfortunate fiancé.

Scene II. Courtyard of Commendatore's palace, later that evening.

Donna Elvira and Leporello having lost their way in the dark, mistakenly enter the courtyard. Leporello has had enough of Elvira's affectionate demonstrations and he tries in vain to find an exit. Donna Anna and Don Ottavio, returning from the chapel, are joined by Zerlina and Masetto in thinking that they have discovered Don Giovanni - Elvira defends her beloved but Leporello prefers to shed his disguise, plead for mercy and escape. Don Ottavio, convinced of the Don's guilt, asks his friends to comfort Donna Anna while he goes for the authorities. Elvira, alone at last, mourns her betrayal and love for the dissolute Don.

Scene III. Another part of the courtyard, that night.

Don Giovanni, having escaped his pursuers, is about to tell Leporello of his latest adventure. A sombre menacing voice is heard which the Don dismisses with a laugh but the eerie tones are repeated. Recognizing the statue of the slain Commendatore, he boldly forces Leporello to invite the statue to dinner. The invitation is accepted and master and man - one shaken and one terrified - quickly leave the scene.

Scene IV. Apartment of Donna Anna.

Don Ottavio presses Donna Anna to marry him without further delay. She assures him of her love but asks him to wait until time lessens her grief.

Scene V. Inside the Don's palace, later that night.

Don Giovanni is in high humour enjoying his food, wine, music and female companions. Donna Elvira makes a last desperate attempt to convince the man she loves to lead a virtuous life. The Don scorns her and mockingly asks her to join him at supper. As Elvira leaves, her cry of horror, followed by another of Leporello announces the imminent arrival of the invited guest. While Leporello is filled with terror, Don Giovanni brazens the situation out. The supernatural visitor adjures him to abandon his evil ways but the Don showing neither remorse nor repentance finally meets his fate.

'QUESTO E IL FIN DI CHI FA MAL'

(Such is the fate of wicked men)

## ORCHESTRA

### Members of the University of Toronto Symphony Orchestra

#### VIOLIN 1

Paule Préfontaine  
(Concert Master)  
Allyson Lyne  
Marie Bérard  
Dominique Laplante  
Janet Horne  
Debra Belmonte  
Janie Kim  
Lise Boutin  
Samuel Ho  
Valerie Sylvester

#### VIOLIN 11

Paul Zevenhuisen\*  
Nancy Gibson  
Rod MacDonald  
Nancy Bruce  
Luigi Baccin  
Bob Bruyn  
Carol-Lynn Fujino  
Anyia Aide

#### MANDOLIN

Frank Zambello

#### VIOLA

Ron Hay\*  
Tracey Poizner  
Bev Spotton  
Claudio Vena  
Sheila Smythe  
Alan Woo

#### VIOLONCELLO

Helen Kopec\*  
Janet Kuschak  
Joni Pulliam  
Daralis Collins  
Sandra Wells  
Michiko Asano

#### DOUBLE BASS

Peter Jones\*  
Jeremy Webster  
Tracy Mortimore  
Max Kasper  
Dennis Connelly

#### FLUTE

Patricia Creighton\*  
Shelley Brown

#### OBOE

John Miles\*  
Peter Voisey

#### CLARINET

Loren Buick\*  
Margaret Isaacs

#### BASSOON

Edith Stacey\*  
Donald Shore

#### HORN

Margaret Howard\*  
Jamie Sommerville

#### TRUMPET

Jim Gardiner\*  
Geoffrey Thompson

#### TROMBONE

Greg Farrugia\*  
Kathryn MacIntosh  
Ken Read

#### TIMPANI

Mark Duggan

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\* Principal

### OFF-STAGE ORCHESTRA

#### VIOLIN

David Visentin  
Anders Norberg  
Jayne Maddison  
Peter Visentin  
Lawrence Beckwith  
Marie-Claude Brunet  
David Adams\*  
Ed Agopian\*

#### VIOLA

Linda Umbrico  
Rena de Coursey

#### VIOLONCELLO

Luis Sarda  
Peggy Lee  
Paul Widner\*  
Tony Christie\*

#### OBOE

Martin Houtman  
Mary Smith

#### CLARINET

Jeff Riley  
Frances Cohen

#### HORN

Mike Ibsen  
Mary Lee

#### BASSOON

Wendy Rose  
Alan Stauss

#### ORCHESTRA MANAGER

Bev Spotton

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\* Stage Musician



- OPERA DIVISION -

CO-ORDINATOR  
MUSICAL DIRECTOR  
HEAD COACH & CONDUCTOR  
MUSIC STAFF  
STAGE DIRECTORS  
ADMINISTRATIVE ASSISTANT

Michael Albano  
James Craig  
Michael Evans  
George Brough, John Greer, Stephen Ralls  
Michael Albano, Constance Fisher, Virginia Reh  
Freda Chayka

PRODUCTION STAFF

TECHNICAL DIRECTOR/  
PRODUCTION MANAGER  
STAGE MANAGER  
ASSISTANT TO THE  
TECHNICAL DIRECTOR  
ASSISTANT STAGE MANAGER  
ASSISTANT TO THE  
LIGHTING DESIGNER  
CARPENTERS  
PROPERTIES MISTRESS  
ASSISTED BY  
SCENIC ARTISTS  
PRODUCTION ASSISTANTS  
LIGHTING BOARD OPERATOR  
STAGE CREW

Fred Perruzza  
Susan Monis\*

David Macdonell  
Isolde Pleasants-Faulkner\*

Louise Guinaud  
William Ayers, Frank Gallé, John Allen  
Theresa Buckley  
Don LeBerge  
Dorian Clarke, Karin Collins  
Michele Robinson\*\* Lydia Timoffeeff\*\*  
Robert Bosworth-Morrison  
Howard Boothby, Paul Chalifoux, Don LeBerge,  
Shaun McAndrew, Jim McQuaig, Mark Mitchell,  
Andrew Parks, Michael Sardine, Michael Shaw,  
John West, Brock Wilie

\*\*\*\*\*

WARDROBE SUPERVISOR  
SEAMSTRESS

Diane McCann-Davis  
Susan Murphy

\*\*\*\*\*

MAKE-UP SUPERVISOR  
ASSISTED BY

Jack Medhurst  
Jeanne Armstrong, Jim Hebb, Leslie Whittaker

HAIRDRESSING AND WIGS

Martha Gleeson

\*\*\*\*\*

\* By permission of Canadian Actors' Equity Association

\*\* In co-operation with Ryerson Polytechnical Institute

## ACKNOWLEDGEMENTS AND CREDITS

Canadian Opera Company, Canadian Opera Guild (London Branch), Canadian Opera Guild (Oakville Branch), Canadian Opera Guild (Peel Branch), Canadian Opera Women's Committee, The Rotary Club of Toronto (Armour Heights), Stratford Shakespearean Festival, Toronto Arts Productions, Toronto Musicians' Association

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In past years the Faculty of Music has presented to the community a rich variety of concerts, recitals, lectures and opera productions. Many of these are offered free of charge; ticket prices for the rest are kept as low as possible and do not begin to cover the actual costs.

As we present the 1982-3 season and plan the next, we are faced with unforeseen budget constraints that might reduce the number of events we can continue to offer. To maintain the current level of activity and to ensure that our gifted students may continue to perform before the public during their years of study at the Faculty, we seek your support.

While unrestricted gifts permit the greatest flexibility, you may direct your contribution to be used for a specific purpose. Please send your cheque, payable to the UNIVERSITY OF TORONTO, to the FACULTY OF MUSIC, 80 Queen's Park Crescent, Toronto, M5S 1A1. Include your full name and mailing address for income tax receipt purposes. All gifts to the Faculty of Music are tax deductible.

Gustav Ciamaga, Dean

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### Next Opera Event:

DIDO AND AENEAS (Purcell)

&

L'HEURE ESPAGNOLE (Ravel)

March 4, 5, 11, 12, 1983 at 8:00 p.m. Box Office opens February 7, 1983

Conductors:	James Craig, Michael Evans
Director:	Michael Albano
Set Designer:	Kim Sisson
Costume Designer:	Diane McCann-Davis
Lighting Designer:	Michael Whitfield

### Next Events:

Faculty of Music Brass Choir, November 21, 1982, 3:00 p.m., Walter Hall  
An Evening with Godfrey Ridout, November 22, 1982, 8:00 p.m., Walter Hall